

2004).<sup>11</sup> Ingroup critics are attributed with constructive motives (i.e., genuine desires to improve the group), facilitating acceptance of their message. <sup>12</sup> Outgroup critics are instead attributed with destructive motives (i.e., attempting to demoralize the group or struggling for inter-group supremacy), leading to resistance and rejection. <sup>13</sup> Thus, responses to criticism are said to be driven not by what people say but by why they are perceived to be saying it.

<sup>14</sup> In most situations, however, this process of attribution is likely to go in both directions; just as targets make attributions about their critics' motives, critics typically make attributions about the causes of the targets' behavior. <sup>15</sup> These attributions may be explicitly communicated, or they may be merely implied by the criticism. <sup>16</sup> Although previous research has examined the attributions that targets make about their critics, research has not yet investigated the attributions that critics make about and communicate to their targets. <sup>17</sup> With this in mind, the primary aim of the present research was to explore how the attributional content of criticism might further moderate responsiveness to group-directed criticism.

Sentences 1–2

Sentences 3–13

Sentences 14–15

Sentence 16

Sentence 17

How would you evaluate the flow of information? Does the organization seem familiar to you? Does it resemble the Introductions in your field in any way? Does it resemble the moves in Figure 16 on page 331?

## Creating a Research Space

As you may have discovered in Task One, the Introductions of RPs typically follow the pattern in Figure 16 in response to two kinds of competition: competition for readers and competition for research space. This rhetorical pattern has become known as the create-a-research-space (or CARS) model (Swales, 1990).

FIGURE 16. Moves in Research Paper Introductions

### Move 1—Establishing a research territory

- by showing that the general research area is important, central, interesting, problematic, or relevant in some way (optional)
- by introducing and reviewing items of previous research in the area (obligatory)

### Move 2—Establishing a niche<sup>\*\*</sup>

by indicating a gap in the previous research or by extending previous knowledge in some way (obligatory)

### Move 3—Occupying the niche

- by outlining purposes or stating the nature of the present research (obligatory)
- by listing research questions or hypotheses (PISF<sup>\*\*\*</sup>)
- by announcing principal findings (PISF)
- by stating the value of the present research (PISF)
- by indicating the structure of the RP (PISF)

<sup>\*</sup>The one exception to this occurs in certain RPs that deal with “real world” problems, as in Engineering. In some cases, Move 1 deals with these problems without a literature review and the previous research on attempted solutions is postponed to Move 2 (see the text on pages 335–336).

<sup>\*\*</sup>In ecology, a niche is a particular microenvironment where a particular organism can thrive. In our case, a niche is a context where a specific piece of research makes particularly good sense.

<sup>\*\*\*</sup>PISF = probable in some fields, but rare in others.

## TASK TWO

We begin our more careful analysis with an Introduction to an RP from the humanities. The paper has been adapted from one John wrote for a History of Art seminar he audited on nineteenth-century realism. Read it and answer the questions on page 333.

### Thomas Eakins and the "Marsh" Pictures

- ① Thomas Eakins (1844–1916) is now recognized as one of the greatest American painters, alongside Winslow Homer, Edward Hopper, and Jackson Pollock. ② Over the last thirty years, there have been many studies of his life and work,<sup>1</sup> and in 2002 there was a major exhibition devoted entirely to his art in his home city of Philadelphia. ③ His best-known pictures include a number of rowing and sailing scenes, several domestic interiors, the two large canvasses showing the surgeons Gross and Agnew at work in the operating theater, and a long series of portraits, including several of his wife, Susan McDowell. ④ The non-portraits are distinguished by compositional brilliance and attention to detail, while the portraits—most of which come from his later period—are thought to show deep insight into character or “psychological realism.”<sup>2</sup> ⑤ In many ways, Eakins was a modern late nineteenth century figure since he was interested in science, in anatomy, and in the fast-growing “manly sports” of rowing and boxing. ⑥ In his best work, he painted what he knew and whom he knew, rather than being an artist-outsider to the scene in front of him. ⑦ Among Eakins’ pictures, there is a small series of scenes painted between 1873 and 1876 showing hunters preparing to shoot at the secretive marsh birds in the coastal marshes near Philadelphia. ⑧ Apart from a chapter in Foster (1997), this series has been little discussed by critics or art historians. ⑨ For example, these pictures

## 8: CONSTRUCTING A RESEARCH PAPER II

were ignored by Johns in her pioneering 1983 monograph,<sup>3</sup> perhaps because their overall *smallness* (physically, socially and psychologically) did not fit well with her book’s title, *Thomas Eakins: The Heroism of Modern Life*.<sup>4</sup> These pictures are usually thought to have come about simply because Thomas Eakins used to accompany his father on these hunting/shooting trips to the marshes.<sup>4</sup> ⑩ However, in this paper I will argue that Eakins focused his attention on these featureless landscapes for a much more complex set of motives. ⑪ These included his wish to get inside the marsh landscape, to stress the hand-eye coordination between the shooter and “the pusher,” and to capture the moment of concentration *before* any action takes place.

1. Divide the text into the three basic moves.
2. How many paragraphs would you divide the text into? And where would you put the paragraph boundaries?
3. Look at Figure 16 again. Where in this Introduction would you divide Move 1 into 1a and 1b?
4. What kind of Move 2 did you find?
5. What kind of Move 3a did you find?
6. Underline or highlight any words or expressions in Sentences 1 through 4 that have been used “to establish a research territory.”
7. How many citations are there in the text and footnotes?
8. Footnotes and endnotes are widely used in the humanities. Consider carefully the four footnotes in this Introduction. Do you think that this information is rightly footnoted, or do you think sometimes it would have been better in the main text? Conversely, is there material in the main text that you would have put in footnotes? What do your decisions tell you about the use of notes?

<sup>1</sup> Book-length studies include Hendricks (1974), Johns (1983), Fried (1987), Wilmerding (1993), Foster (1997), and Berger (2000).

<sup>2</sup> The question of what actually makes a work of art “realistic” is, of course, one of the most discussed issues in the history of art, and will not be directly addressed in this paper. For analyses of realism, see, among others, Nochlin (1990).

<sup>3</sup> Johns’ book is an example of the “new” art history with its detailed attention to the social conditions and circumstances that give rise to a particular form of art.

<sup>4</sup> Eakins contracted a bad case of malaria on one of these trips, and this brought his visits—and this series of paintings—to an end.